KENYA NATIONAL DEVELOPMENT PROGRAMME

Culture, Sports and Heritage

UTAMADUNI WA TAIFA

The National Culture, Sports and Heritage Vision

A twenty-year programme to build the community infrastructure, professional pathways, touring circuits, creative economy, and national identity architecture that give Kenya's development its meaning, its cohesion, and its soul.

Kenya National Development Programme | Culture, Sports and Heritage Directorate | Year One

Preamble

Every programme in the Kenya National Development Programme builds something physical: a dam, a road, a school, a housing block, a factory. Utamaduni wa Taifa builds something different. It builds the social tissue that connects all the physical things together and gives them meaning. A country that industrialises without a coherent cultural life produces anomic cities and brittle institutions. A country that builds schools without building a national story produces educated people with nowhere to direct their energy. A country that generates wealth without generating pride produces citizens who emigrate the moment they can afford to.

Culture is not decoration on development. It is the social infrastructure that makes development durable. Sport is not entertainment appended to economic life. It is the domain where communities discover what they are capable of, where talent from any background can become visible and celebrated, where the national story is written in

real time in front of crowds. Heritage is not nostalgia. It is the recorded evidence that Kenyans have been building, thinking, creating, and governing for centuries before the current programme began — and will be doing so for centuries after it ends.

This document designs the full architecture of Kenya's national culture, sports and heritage system across a twenty-year horizon. It is the most architecturally diverse document in the national programme because its subject does not reduce to capital expenditure tables and unit targets in the way that water or housing does. It must carry an argument as well as a programme. The argument is this: the Kenya this programme is building is not a Kenya that has succeeded at copying others. It is a Kenya that has found its own way — and in doing so, has demonstrated to the rest of the continent that the way can be found.

The Nationalism Philosophy — Exemplary, Not Exceptional
Kenya does not seek to be exceptional — a claim of superiority over others. Kenya seeks to be exemplary — a demonstration of what is possible. Exceptional implies that others cannot replicate what we have done. Exemplary invites replication.
The national culture programme builds a Kenya that is proud of what it is, clear about where it comes from, genuinely invested in the success of its neighbours, and structurally committed to the long arc of African voluntary deeper union. The cohesion this programme builds is not the cohesion of a nation turning inward. It is the cohesion of a people confident enough in their own identity to extend it outward.
Every sports circuit that travels to Garissa, every theatrical tour that reaches Marsabit, every community library that opens in Turkana — these are not charity to peripheral places. They are the construction of the national imagination, the daily act of building a Kenya where every part recognises itself in the whole.

SECTION ONE

The Doctrine — Culture as Social Infrastructure

1.1 The Three Failures This Programme Addresses

Kenya's current cultural and sports landscape is shaped by three structural failures that have compounded over decades. Understanding each one is the precondition for designing a programme that does not inadvertently recreate them.

Failure	Manifestation	Root Cause
The Infrastructure Failure	Most Kenyans have no access to a functional public space for cultural or physical activity. The playing field, the library, the hall, the pool — these exist in private schools and wealthy suburbs. They are absent from the ward, the estate, the rural sub-location.	Capital programmes have treated cultural and sports infrastructure as discretionary, to be funded after roads, water, and buildings. The result is that cultural life organises itself informally, expensively, and unequally.
The Institutional Failure	Sports federations are repeatedly suspended for corruption and governance failures. The National Theatre is dilapidated. The Kenya National Library Service is chronically under-resourced. Public cultural institutions are staffed by civil servants rather than practitioners and governed by political appointees rather than independent boards.	Institutional design collapses four distinct functions — development, competition, representation, and commercial exploitation — into a single body that can then be captured by a single interest. Governance failure is not a character problem. It is a structural problem.
The Economic Failure	Kenya's extraordinary creative talent — in music, film, theatre, fashion, digital content, athletics — is systematically extracted by intermediaries, exported without value capture, and impoverished at home. A Kenyan runner who earns USD 500,000 in prize money abroad may return to nothing because their agent took 35%, their manager took 20%, and no legal framework protected either the earnings or the image rights.	Absence of a legal framework for the creative and sports economy. No licensing of agents and managers. No minimum contract standards. No intellectual property regime adequate to the streaming era. No regulated promoter system for live events.

1.2 The Five Pillars

The programme is structured around five pillars, each addressing one dimension of the cultural and sports landscape. They are designed to operate simultaneously and to reinforce each other. Community infrastructure without professional pathways produces talent with nowhere to go. Professional pathways without a legal

framework produce talent that is exploited. Legal frameworks without touring circuits produce protected artists who cannot reach their audiences. Touring circuits without national identity architecture produce entertainment without meaning.

Pillar	Purpose
PILLAR ONE: Community Recreation Infrastructure	A publicly funded, KSBC-designed, KRCC-delivered Community Recreation Centre in every urban ward and every rural sub-county centre. The physical foundation that makes all other pillars possible.
PILLAR TWO: The National Sports System	Two tracks operating simultaneously: a community and public health track that brings structured physical activity to all ages in every CRC; and an elite pathway track that separates talent development from federation politics and builds professional leagues that are governed, commercially viable, and internationally credible.
PILLAR THREE: The Legal and Regulatory Framework	Four pieces of legislation that together create a functioning sports and creative economy: protection for athletes and performers, licensing of agents and managers, regulated professional leagues, and an updated intellectual property regime for the streaming and digital content era.
PILLAR FOUR: The Touring Circuits	A three-tier national venue network — National Production Houses, Town Auditoriums, Community Arts Spaces — connected by the Kenya Arts Touring Scheme into a functioning circuit that moves sport, theatre, music, comedy, and dance to every part of the country on a predictable, professionally managed schedule.
PILLAR FIVE: Culture, Heritage and National Identity	The creative economy as an industry. Heritage as living curriculum. The Swahili Project as regional and continental leadership. The national identity architecture that gives the Kenya this programme is building its story.

SECTION TWO

Community Recreation Infrastructure

2.1 The Ward-Level Community Recreation Centre

The Community Recreation Centre is the foundational physical asset of the culture and sports programme. It is designed by KSBC, built to a national standard,

delivered by KRCC under the same capital programme logic as rural roads and community water infrastructure, and operated by county governments under national programme standards set by the Culture, Sports and Heritage Directorate.

The CRC is not a leisure centre in the commercial sense. It is public infrastructure on the model of a public road or a public school: freely accessible to all residents, funded through national and county budgets, staffed by trained programme officers rather than commercial managers. It is the ward's physical and social commons.

KSBC Standard Community Recreation Centre — Specification

Facility	Specification	Notes
Multi-use playing field	100m x 68m natural grass or compacted laterite. Full-size football pitch with ability to mark hockey, rugby and athletics lanes. Perimeter running track (400m where land permits, 200m minimum).	Irrigated in arid zones. Floodlit to enable evening use. Seating embankment minimum 500 spectators. Vendor concourse of 12 stalls built into embankment structure.
Hardcourt	32m x 20m sealed surface. Marked for basketball (full court), netball (full court), volleyball (two courts), and handball. Adjustable hoops.	Covered roof structure (not enclosed walls) to allow year-round use in all weather. 200 covered spectator seats.
Swimming pool	25m x 8-lane competitive pool. Learner pool 12.5m x 4 lanes, depth 0.6–1.2m.	Solar-heated. Changing rooms with lockers. Poolside seating 150. In ASAL counties where water scarcity makes pool operation impractical, a multipurpose indoor sports hall replaces the pool.
Multipurpose hall	Floor area 600 sq m minimum. Sprung hardwood or synthetic sports floor. Suitable for indoor volleyball, basketball, badminton, martial arts, gymnastics, boxing. Retractable seating 300.	Doubles as performance and community event space. Basic stage platform (portable, 6m x 4m). Blackout capability. 8-bar basic lighting rig. 4kW sound system.
Skatepark	Minimum 400 sq m concrete skatepark with bowl, quarter-pipes, rails, and street section. Adjacent to	Urban wards only — replaced by additional hardcourt or outdoor fitness equipment in rural sub-

Facility	Specification	Notes
	main field.	county centres. Skatepark designed by specialist (not KSBC standard) — KSBC provides the concrete pad and drainage, local youth organisations advise on layout.
Library and study space	Reading room 80 seats. Stack capacity 10,000 volumes minimum. Computer terminals 20. Meeting rooms x2 (15 seats each).	Operated by Kenya National Library Service. Open 7 days, 7am–9pm. Seed collection provided by KNLS central acquisition. Community donations policy.
Programme rooms	3 multipurpose rooms, 30 seats each. Suitable for fitness classes, martial arts, dance, arts and crafts, after-school study.	Bookable by community organisations at nominal fee. Free for KATS-registered arts organisations, school groups, and registered sports clubs.
Vendor concourse	24 permanent vendor stalls (12 at field embankment, 12 at main entrance). Stalls built to standard design with water connection, power point, and lockable shutter.	Allocated by county government to local small businesses by competitive application. Stall income is a revenue stream for CRC operations. Vendor licence conditions include quality standards and opening hours obligations.
Administration	Office suite for CRC manager, programme officers (2), maintenance officer, security desk. First aid room.	CRC Manager is a KNQF Level 5 qualified Sports and Recreation Management professional. Not a civil service generalist position.

The KSBC standard CRC design is produced in four variants: Urban Ward (full specification above), Peri-Urban (pool replaced by indoor hall, skatepark optional), Rural Sub-County (no pool, reduced hardcourt, full field and library), and ASAL Adapted (no pool, extended shading, dust-suppressed surfaces, water-efficient landscaping). All four variants share identical structural drawings, material specifications, and library/programme room layouts — only the facility mix changes. This enables KSBC to manufacture components at the HPCs and KRCC to deliver them efficiently across all variants.

2.2 School Facilities as Community Assets

The Comprehensive School Standard — every public school in Kenya equipped with a swimming pool, theatre, science laboratory, woodwork workshop, and music room — creates an extraordinary network of publicly funded facilities that sit underused outside school hours. The standard applies to every school, every ward, including primary schools. A primary school in Turkana has the same pool, the same theatre, the same music room as a primary school in Karen. Built by KSBC to the national standard design. Maintained by the Settlement Maintenance Corps on the same 72-hour response obligation that applies to all public infrastructure. These are not school facilities that happen to be accessible to the community — they are community facilities that happen to host a school during the day.

The programme institutes a mandatory Community Use Agreement for all public school sports and cultural facilities. The CRC manager coordinates community access. Schools do not manage community bookings.

Community Use Agreement Element	Specification
Access hours	All school sports and cultural facilities — pool, theatre, music room, woodwork workshop, sports field, hardcourt — are open to registered community sports clubs and CRC-affiliated programmes from 4pm to 8pm on weekdays and 7am to 6pm on weekends and school holidays.
Management	The CRC manager in each ward coordinates community use of school facilities. Schools do not manage community bookings — the CRC does. In wards where the CRC has not yet been built, the School Board of Management manages community access on the same terms.
Maintenance	All school facilities are maintained by the Settlement Maintenance Corps Ward Maintenance Unit — not by the school. The KSBC Building Standards Institute inspects every school building every 5 years. The Settlement Maintenance Corps responds to any facility defect within 72 hours. A broken pool pump, a cracked theatre floor, a faulty music room acoustic panel — all are maintained on the same standard as any other public infrastructure. The school is not responsible for maintaining what it did not build and does not own as a commercial asset.
Liability	School facilities used under the Agreement are covered by a national public liability insurance scheme administered by the Directorate. Schools bear no liability for community use incidents provided the facility meets the published BSI safety standard.

Community Use Agreement Element	Specification
Maintenance contribution	Community use programmes contribute 15% of any membership or session fees collected to a maintenance fund held by the school. This fund supplements the Settlement Maintenance Corps allocation — it is not a substitute for it.
Priority	School curriculum use always takes priority over community use. Community use does not disrupt any scheduled school programme.

2.3 The CRC Programme — Adult Physical Activity

The physical infrastructure without a programme is a building. Every CRC runs a structured adult physical activity programme designed in partnership with the Health Directorate and the Kenya Sports Medicine Association. The programme is the public health delivery mechanism that justifies the infrastructure investment: it is the primary prevention mechanism for the sedentary lifestyle disease burden — type 2 diabetes, hypertension, obesity, depression — that is growing fastest among Kenya's working-age urban population.

Programme	Description	Health Linkage
Morning Move — 5:30am daily	45-minute outdoor group fitness session on the field. Free of charge. Led by a CRC programme officer trained to KNQF Level 4 Fitness Instruction. Open to all adults.	Blood pressure and BMI screening offered monthly by the ward Community Health Paramedic (CHP) attached to the CRC. The CHP is the ward-level node of the five-level health hierarchy — the first professional contact between the national health system and the community. CHP data feeds into the county NCD surveillance system and the KNAC national health intelligence network.
Swim for Health	25m pool lane reserved for public lap swimming 5:30–8am and 5–7pm daily. Lessons available for adults (6-week beginner course, subsidised at Ksh 500). Every child in the catchment	Swimming is the recommended low-impact exercise for patients with joint conditions, obesity, and post-cardiac rehabilitation. County Level 3 and Level 4 hospitals refer patients

Programme	Description	Health Linkage
	school learns to swim — the CRC pool and the school pool serve the same community.	directly to the CRC swim programme through the KNAC clinical referral routing system.
Over-50s Active Ageing	Three sessions per week, 9–10am. Low-impact exercise, balance training, social activity. Specifically designed for older adults.	Falls prevention. Social isolation reduction. Mental health maintenance. Referral pathway from county elderly care programme. KNAC ambulance bay at every CRC: the bay is the on-site emergency response point ensuring that a cardiac event during Morning Move or Over-50s Active Ageing receives a KNAC ambulance within the Urban 20-minute response standard.
Youth Sport Saturday	All-day structured sport for ages 6–18. Football, basketball, athletics, swimming. Run in partnership with school sports coordinators.	The primary talent identification pathway feeding into the elite sports system. CRC programme officers are trained to identify technically able young athletes and refer them to the relevant Sports Institute development programme.
Women's Sport Programme	Dedicated sessions for women who prefer single-sex environment. Morning and evening slots. Football, netball, volleyball, fitness.	Specific attention to maternal health: pre- and post-natal exercise classes offered in partnership with the ward CHP who provides obstetric triage. Women's programme officer on every CRC staff team per ARC UMT/1.

2.4 The Capital Delivery Programme

KSBC delivers the CRC capital programme — designing, manufacturing components at the Housing Production Centres, and constructing. KRCC delivers the access road to every CRC location. The NIDCU dependency calendar confirms both before any CRC construction mobilises: KSBC does not break ground until KRCC's access road

shows CONFIRMED in the calendar. Settlement Maintenance Corps deploys to maintain the CRC once built — the same 72-hour response standard that applies to schools and water points applies to the CRC pool pump, the theatre sound system, and the woodwork workshop equipment. A CRC without a functioning pool is not a completed CRC.

Phase	Target	Timeline
Phase 1 — Urban Priority	All 17 Nairobi sub-counties: full urban CRC. All Mombasa, Kisumu, Nakuru, Eldoret wards: full urban or peri-urban CRC. Total: approximately 120 CRCs. KSBC manufactures pre-cast components at Nairobi Athi River and Mombasa Miritini HPCs — the CRC's pool structure, theatre frame, and sports hall walls are all pre-cast.	Years 1–4
Phase 2 — Secondary Towns	All county headquarters and towns above 30,000 population: full CRC. Total: approximately 80 CRCs.	Years 3–6
Phase 3 — Rural Sub-County Centres	Rural sub-county centre CRC in all 290 sub-counties. Peri-urban or rural variant as appropriate. KRCC access road and KSBC building delivered concurrently under NIDCU scheduling.	Years 5–10
Phase 4 — Ward Completion	Remaining urban and peri-urban wards not covered in Phase 1. Final completion of full national network of 690 CRCs.	Years 8–15

SECTION THREE

The Elite Sports Pathway

3.1 The Federation Reform — Separating Four Functions

Kenya's sports governance crisis is structural, not personal. When a single federation controls talent development, competition administration, international representation, and commercial exploitation simultaneously, that body becomes a prize worth capturing. Everyone who controls it controls everything. This is why Kenya's major sports federations have been suspended, investigated, or paralysed by internal warfare repeatedly. The solution is not to find better people to run the current structure. It is to redesign the structure so that no single body holds all four functions.

Function	New Body	Role Boundary
Talent Development	National Sports Institute (per sport) under the Sports Development Agency	Runs academies, school-to-professional pathway, coaching certification, sports science research. No commercial function. No competition administration. Funded by state and professional league levy.
Competition Administration	National Sports League Ltd (per sport) — independent regulated commercial entity	Administers the domestic professional league. Owns TV rights. Distributes revenue by formula. Club licensing. Governed by club stakeholders under Sports Regulatory Authority oversight. No role in national team selection.
International Representation	National Federation (per sport) — retains FIFA/World Rugby/ICC/IOC membership	Manages national team selection through an independent Technical Selection Committee. Manages Olympic and World Championship qualification. Kit and national team sponsorship only. Financial accounts publicly filed with Sports Regulatory Authority.
Integrity and Compliance	Sports Integrity Commission — single cross-sport statutory body	Anti-doping. Match-fixing investigation. Agent misconduct. Financial fair play for clubs. Corruption referrals. Reports to Parliament. Operationally independent of all federations, leagues, and the Sports Ministry.

The Sports Integrity Commission deserves particular emphasis because its mandate extends beyond sport. When a federation official takes a bribe to select a player, it does not merely affect that selection. It communicates to every young person in Kenya that merit is insufficient, that connections and payments determine outcomes, and that the system is not worth trusting. Sports corruption is dream destruction at national scale. It belongs in the governance monitoring framework alongside the judiciary and the anti-corruption commission — which is precisely where the national governance vision places it.

3.2 The National Sports Institutes Network

Each major sport has a dedicated National Sports Institute co-located with a university. The co-location is not incidental. It is the mechanism through which sports science research feeds directly into coaching practice, through which university students staff the institute's analytical and physiotherapy functions, and through which the institute's athletes give the university's sports science programme real training data. The university builds a Sports Science department. The institute provides the high-performance environment that makes the research meaningful.

Sport	Institute Location	University Partner
Athletics (Track and Field)	Iten, Elgeyo-Marakwet	University of Eldoret — closest full university to the existing Iten training ecosystem
Rugby (15s and Sevens)	Nairobi (Kasarani)	University of Nairobi — proximity to the national stadium and existing rugby infrastructure
Football	Machakos	Machakos University — central location, existing football culture in Ukambani
Cricket	Nairobi (Karen)	Strathmore University — existing cricket programme and facilities
Hockey	Eldoret	Moi University — strong North Rift hockey tradition, university has existing sports science capacity
Basketball	Nairobi (Westlands)	Strathmore University — strongest existing basketball programme in Kenya
Swimming	Nairobi (Langata)	Kenya Methodist University satellite campus — proximity to existing 50m facility
Volleyball	Kisumu	Maseno University — strong lake region volleyball tradition
Netball	Kakamega	Masinde Muliro University — strong Western Kenya netball base
Tennis	Nairobi (Lavington)	United States International University Africa — existing tennis courts, international student body

Sport	Institute Location	University Partner
Golf	Nanyuki	Mount Kenya University — central highlands location, proximity to multiple golf courses
Boxing and Combat Sports	Kisumu	Maseno University — Western Kenya boxing tradition, lake region proximity
Handball	Nakuru	Egerton University — campus has space for new synthetic indoor facility
Archery and Shooting Sports	Nairobi	Kenya Defence Forces University College — existing range infrastructure

Every university that hosts a Sports Institute is required, as a condition of the hosting agreement, to establish a Sports Science Department offering at minimum a BSc Sports Science and a BSc Physical Education. The Sports Institute provides the high-performance athletes as research subjects and the practitioner staff as adjunct lecturers. The university provides the laboratory infrastructure, the academic supervision, and the graduate researchers. Neither can function at full capacity without the other.

3.3 The University Sports League

The University Sports League is the talent pipeline that connects the school sports system to professional leagues in every sport. It was established in outline in Chuo Kuu ya Taifa (the tertiary education vision). This document builds the full structure.

Every public and private university in Kenya is required, as a condition of accreditation renewal, to field teams in at least four University Sports League sports. Universities with fewer than 3,000 students must field at least two teams. This is not optional participation. It is a condition of the university's social licence — universities are publicly funded or publicly subsidised institutions, and their contribution to the national sports system is part of their public obligation.

University League Element	Specification
Sports covered	Football, rugby 15s, rugby sevens, cricket, hockey, basketball, volleyball, netball, handball, golf, tennis, athletics, swimming, boxing. All sports run men's and women's competitions simultaneously.
Competition structure	Home-and-away round-robin within regional

University League Element	Specification
	conferences (Nairobi, Mt Kenya, Rift Valley, Western/Nyanza, Coast). Regional conference winners play a national championship final series in Year Two (bowl games model for some sports, straight finals for others).
TV rights	University Sports League TV rights are owned collectively by the League administration. Rights are sold to Kenyan public and private broadcasters. Revenue is distributed: 40% equally among all participating universities, 40% by performance (wins, finals appearances), 20% to the League administration fund for prize money and operations.
Prize money	National championship winners in each sport receive Ksh 2 million. Runners-up Ksh 1 million. Semi-finalists Ksh 500,000. Prize money is paid to the university sports department, ring-fenced for athlete welfare and facility improvement.
Professional draft	Each professional sport's National League holds an annual University Draft. Professional clubs select graduating university players in reverse league-table order (worst club picks first). Drafted players receive a minimum professional contract of one year at the professional league's minimum wage.
Sports scholarships	Every university hosting a Sports Institute provides full sports scholarships (tuition, accommodation, stipend of Ksh 8,000 per month) for 20 athletes per sport in the Institute sports. Scholarship athletes are admitted on athletic merit alongside academic minimum requirements.

SECTION FOUR

The Legal and Regulatory Framework

4.1 The Legislative Architecture

The sports and creative economy currently operates in a legal vacuum that systematically transfers wealth from creators and athletes to intermediaries. Four pieces of legislation, drafted in Year One and enacted by Year Two, create the framework within which every other element of this programme operates. Without the legal framework, the leagues cannot be governed, the touring circuits cannot be

contracted, the creative economy cannot capture its own value, and the integrity system has no enforcement teeth.

4.1.1 The Sports Agents and Intermediaries Act

No person may act as a sports agent or intermediary — negotiating contracts on behalf of an athlete, a club, or a federation with any other party — without a licence issued by the Sports Regulatory Authority. The unlicensed practice of sports agency is a criminal offence carrying a fine of up to Ksh 5 million and a ban from the sports sector for five years.

Provision	Detail
Licence requirements	KNQF Level 5 qualification in Sports Law and Agency (new qualification, curriculum set by the Sports Regulatory Authority in partnership with the Law Society of Kenya); clean criminal record; no undisclosed conflict of interest; professional indemnity insurance of minimum Ksh 10 million; annual renewal
Fee cap — athlete representation	Maximum 10% of athlete's gross earnings from contracts negotiated by the agent. Any arrangement above 10% is void. Agent may not charge the athlete for expenses without prior written consent.
Fiduciary duty	An agent owes a fiduciary duty to the athlete. The agent cannot represent both the athlete and the club or federation in the same transaction. Breach of fiduciary duty is grounds for licence revocation and civil liability.
Contract disclosure	All athlete contracts negotiated by a licensed agent must be filed with the Sports Regulatory Authority within 14 days of signing. Filed contracts are confidential but available to the Sports Integrity Commission on request.
Conflict of interest	An agent who is also a club owner, federation officer, or league official is disqualified from representing athletes in transactions involving those entities. No exceptions.
Athlete right of termination	An athlete may terminate an agency agreement with 30 days written notice at any time after the first year. An agent who has negotiated an active contract retains their fee on that contract until its expiry. No restraint of trade clause in an agency agreement is enforceable.

4.1.2 The Professional Athletes and Performers Protection Act

This Act establishes minimum standards for all professional sports contracts and performing arts contracts in Kenya. It is the employment law of the creative and sports economy.

Provision	Detail
Image rights ownership	The athlete or performer owns their image rights by default. Any transfer or licence of image rights must be in a separate written agreement from the employment or performance contract, must specify the scope, duration, and territory of the licence, and must specify the consideration paid. A clause purporting to transfer image rights in perpetuity for no consideration is void.
Medical insurance obligation	Every professional club, league, or promoter employing or engaging an athlete or performer for more than 30 days must provide comprehensive medical insurance including sports injury, rehabilitation, and mental health cover for the duration of the engagement.
Minimum contract standards	Professional sports contracts must specify: term, remuneration schedule, image rights arrangement, medical cover, notice period, dispute resolution mechanism. Verbal agreements for professional engagements are void.
Career transition levy	1% of all professional sports contracts (paid by the club or promoter, not the athlete) into a Career Transition Fund administered by the Sports Regulatory Authority. The Fund provides grants of up to Ksh 500,000 to former professional athletes for education, business start-up, or retraining within 5 years of career end.
Post-career support	Every Sports Institute provides a Career Transition Programme for athletes who have completed their competitive career. Includes: financial literacy, KNQF Level 4 coaching certification (free), business development advisory, mental health support. Participation is voluntary but actively encouraged.
Corruption and match-fixing	An athlete who is approached with a match-fixing or performance-manipulation offer has a legal obligation to report it to the Sports Integrity Commission within 48 hours. Failure to report is an offence. Reporting is protected: no reprisal against a reporting athlete is lawful.

4.1.3 The Professional Leagues Governance Act

Every professional sports league operating in Kenya is a regulated entity. Its constitution must be approved by the Sports Regulatory Authority. Its financial accounts must be filed publicly. Its club licensing standards are enforced by the SRA, not by the federation. This Act is what prevents a professional league from being captured by a single club, a single individual, or a political interest.

Provision	Detail
League constitution requirements	Each professional league constitution must include: governance structure with independent non-executive directors constituting at least 40% of the board; club licensing standards specifying minimum stadium, financial, and academy requirements; revenue distribution formula, publicly stated; promotion and relegation rules (where applicable); dispute resolution mechanism independent of league officers
Financial fair play	No professional club may have a wage bill exceeding 70% of its total revenue in any financial year. A club that breaches this threshold receives a written warning in Year 1, a points deduction in Year 2, and loss of professional licence in Year 3. The SRA publishes club-by-club financial compliance reports annually.
TV rights collective negotiation	All professional league TV rights are negotiated collectively by the league administration. Individual club deals that compete with the collective rights are prohibited. TV revenue distribution follows the published formula: minimum 50% equal share among all clubs.
Minimum club standards	Every licensed professional club must operate: an academy with minimum three age groups (under-15, under-17, under-20); a women's team in the same sport; a registered home venue meeting the league's minimum facility standard; audited financial accounts.
Club ownership transparency	All persons with a beneficial ownership stake of 5% or more in a professional club must be publicly registered with the SRA. Undisclosed ownership is a criminal offence. Foreign ownership of Kenyan professional clubs is permitted up to 49%. Majority ownership must remain Kenyan.

4.1.4 The Performers and Creators Rights Act

This Act replaces the Copyright Act with a framework designed for the contemporary creative economy: streaming, digital distribution, social media, and the African regional market.

Provision	Detail
Streaming and digital neighbouring rights	Session musicians, backing vocalists, and producers who contribute to a recording receive a statutory neighbouring right: a fixed percentage (set by the Kenya Copyright Board, minimum 2%) of all streaming and digital download revenue generated by the recording, payable by the record label or digital distributor, for the full term of copyright.
Moral rights	Every creator retains the moral right of integrity (to object to distortion or mutilation of their work) and the moral right of attribution (to be identified as the creator) regardless of any contractual transfer of economic rights. Moral rights are not transferable and cannot be waived in a general clause.
Visual artist resale royalty	A visual artist whose work is resold at auction or through a commercial gallery for more than Ksh 50,000 receives 5% of the resale price. The resale royalty is collected by a collecting society designated by the Kenya Copyright Board and distributed to artists twice yearly.
EAC reciprocal recognition	Kenya negotiates within the EAC framework for mutual recognition of copyright and neighbouring rights across all EAC member states. A Kenyan musician's streaming rights are enforced in Tanzania, Uganda, Rwanda, Burundi, and the DRC under the reciprocal framework. This is the legal foundation of the Swahili digital content economy.
Fair use for education	Educational use of copyrighted material — in school curricula, TVET programmes, university courses, and public libraries — is explicitly fair use provided it is non-commercial, properly attributed, and limited to the portion necessary for the educational purpose. This provision is specifically designed to enable the Heritage as Living Curriculum programme.
Collecting societies	All collecting societies operating in Kenya (MCSK, PRISK, KAMP and any future societies) are regulated by the Kenya Copyright Board. Annual accounts are publicly filed. Distribution methodology is public. An artist who believes they have not received their correct distribution may appeal to the Kenya Copyright Board within 60 days of any distribution.

4.2 The Talent Representatives Act — Creative Industries

Equivalent to the Sports Agents Act but covering the music, film, theatre, fashion, and digital content industries. Agents, managers, and promoters in the creative industries are licensed by the Creative Economy Regulatory Authority on the same licensing logic: qualification, fee cap, fiduciary duty, contract disclosure, conflict of interest prohibition.

Representative Type	Fee Cap and Specific Provisions
Artist Manager (music, film, theatre)	Maximum 15% of all artist income from engagements managed. Manager may not simultaneously own a label, production company, or venue that the artist performs at or is signed to without written disclosure and artist consent. Management agreement maximum term: 3 years. Renewal requires fresh consent.
Booking Agent (live performance)	Maximum 10% of performance fee for each engagement booked. Agent may not prevent an artist from accepting direct bookings at venues where the agent has a commercial relationship without full written disclosure.
Live Music and Theatre Promoter	Promoter bond of Ksh 500,000 held by CERA for each promoted event above 500 capacity. Bond forfeited to artists if event cancelled without 14 days notice and refunds not issued within 7 days. Itemised box office accounting within 14 days of event.
Film and TV Producer	Producer owes a fiduciary duty to the creative team (director, writer, lead performers) in respect of budget management and revenue distribution. Backend profit participation agreements must be in standard CERA-approved form. Net profit definitions must be transparently stated — the Hollywood accounting practice of making films technically 'unprofitable' through creative cost allocation is explicitly prohibited.
Fashion and Design Agents	Maximum 10% of fees from contracts negotiated. Model and designer minimum contract standards apply: no contract for less than 30-day term, no contract requiring unpaid trial period, no clause requiring payment of commission on earnings from contracts entered after the agency relationship ends.

4.3 The Live Performance and Events Act

Every public live performance or sporting event in Kenya with a ticketed capacity above 200 persons requires a promoter licence, a venue safety certificate, and compliance with the Standard Event Framework.

Provision	Detail
Promoter licence	Annual licence issued by CERA. Requirements: promoter bond, tax compliance, designated event safety officer for each event, public liability insurance. Licence revocable for repeated violation of artist payment terms, safety standards, or ticket transparency rules.
Ticket transparency	All ticket prices must be stated inclusive of all fees at the point of first display. No additional fees at checkout. Secondary market resale above 120% of face value is prohibited for tickets to events at KATS-subsidised venues. Ticket touting by bots is a criminal offence.
Artist payment protection	60% of agreed performance fee must be paid to the artist or their manager not later than 7 days before the performance date. The remaining 40% must be paid within 48 hours of performance. Failure to pay within these terms allows the artist to cancel without liability and claim the full fee as a debt.
Crowd safety	Every event above 1,000 capacity requires a licensed Event Safety Officer (KNQF Level 5, Event Safety Management) on site from load-in to venue clear. The Event Safety Officer has authority to halt any performance on safety grounds without liability.
Refund guarantee	If an event is cancelled or postponed more than 30 days from the original date, all ticketholders are entitled to a full refund within 14 days. Refunds paid from the promoter bond if the promoter defaults. CERA administers refund from bond if needed.

SECTION FIVE

The Professional League Architecture

5.1 The Design Principles

Each professional league is designed against the specific characteristics of its sport: the economics, the infrastructure requirements, the existing Kenyan base, and the

international pathway. No single league model is applied uniformly. The La Liga stencil, the South African rugby model, the Euroleague framework, the Dutch hockey double-header — each was chosen because it solves a specific problem that the Kenyan version of that sport faces.

Two principles apply universally across all league designs. First: every professional club in every sport must operate a women's team. Women's leagues run on the same schedule, at the same venues, reported in the same broadcast, and distributed in the same revenue formula as men's leagues. This is not a concession to gender equity — it is a recognition that a professional sports club is a community institution, not a men's club that tolerates a women's section. Second: every professional league must operate an academy programme. A club without a development pathway is extracting talent from the national system without contributing to it.

5.2 Football — The Ligi Kuu (La Liga Stencil)

La Liga's most important contribution is not its global stars. It is the club-identity culture that makes FC Barcelona or Athletic Bilbao institutions that outlast any individual player or president. The Kenyan football league is redesigned to build that institutional depth — clubs that are community assets, not private playthings.

Element	Specification	Rationale
League structure	18-club Ligi Kuu Taifa (top flight). 18-club Divisheni ya Pili (second division, regional split: 9 East, 9 West). Promotion/relegation: 3 up, 3 down.	Regional second division reduces travel cost and builds local rivalry at development level.
TV rights	Collectively negotiated by Ligi Kuu Ltd. Distributed: 50% equal share, 30% league position, 20% commercial performance (attendance, social media, merchandise).	Equal share baseline prevents the Real Madrid/Barcelona duopoly problem of original La Liga individual deals.
Club licensing	Minimum stadium 5,000 seated capacity. Academy: U-15, U-17, U-20 mandatory. Women's team: mandatory. Wage bill cap: 70% of revenue. Audited accounts publicly filed.	Licensing standards prevent vanity clubs. Every licensed club is a real institution.
Financial Fair Play	SRA audits all club accounts. A club spending above the wage cap is warned (Year 1), points-deducted (Year 2), and relegated (Year 3).	FKF has never enforced financial discipline. SRA does it instead.

Element	Specification	Rationale
Women's Ligi Kuu	Runs simultaneously with men's league. Same TV deal includes women's games. Same venue, same broadcast, same weekend. Women's clubs are the women's section of each men's club — not separate entities.	The double-header model halves marketing cost and doubles the crowd.
Academy Draft	Annual University League draft plus an open regional talent identification programme run by the Sports Development Agency. Clubs cannot buy draft picks.	Prevents wealthy clubs from monopolising youth talent.

5.3 Rugby — The Franchise and Provincial Model (South African Stencil)

South African rugby separates the professional franchise (the Bulls, the Stormers) from the provincial heritage competition (the Currie Cup). The franchise has commercial autonomy; the province has developmental and heritage responsibility. Both feed the national team. This separation is exactly what Kenya Rugby needs.

Element	Specification
Professional franchises (15s)	6 regional franchises: Nairobi Lions, Coast Sharks, Rift Valley Bulls, Western Eagles, Nyanza Rhinos, Mt Kenya Cheetahs. Home-and-away league of 10 matches plus knockout. Franchises own their commercial rights subject to collective TV deal.
Provincial Championship (development)	County-based teams including all 47 counties grouped into 8 provincial units. Primarily U-23 and non-franchise players. The development and heritage competition. KRCC-managed transport allows county teams to travel to provincial fixtures.
Kenya Sevens League	8-stop domestic circuit: Nairobi, Kisumu, Eldoret, Mombasa, Nakuru, Garissa, Kitale, Nyeri. Each stop is a 2-day tournament — 8 clubs, pool play and knockout. Designed as a mass spectacle event: music stage at each venue, vendor concourse, local school day on Saturday morning with free entry for school groups. Kenya Sevens League feeds directly into the World Rugby Sevens Series squad.
National team (Simbas/Shujaa)	Selected by an independent Technical Selection Committee appointed by Kenya Rugby Union. The

Element	Specification
	federation has no role in selection beyond appointing the TSC. TSC is a panel of three: head coach, independent technical director, player welfare representative.
Women's rugby	Lionesses franchise equivalent runs in parallel with men's franchises. Kenya Sevens Women's League mirrors the men's circuit at the same events — women's tournament on Day 1, men's tournament on Day 2.

5.4 Cricket — The T20 First, Franchise Second Model (CSA Stencil)

Cricket South Africa's domestic structure separates the franchise four-day competition (the serious cricket, the Test team preparation) from the T20 (the commercial product). Kenya adopts this model but in reverse order of priority for the first decade: T20 first to build the audience and the commercial base, four-day cricket second as the base develops.

Element	Specification
Kenya Premier T20 League (Years 1–10 priority)	6 franchise teams: Nairobi Tuskers, Mombasa Mariners, Kisumu Lake Stars, Nakuru Highlands, Eldoret Thunder, Northern XI (based in Garissa — the deliberate demographic broadening franchise). 10-game league plus knockout. Played at weekends to maximise attendance.
Kenya Premier League (four-day, Year 5 introduction)	4 provincial sides when the T20 base is established. The preparation competition for the Kenya national team's ICC pathway.
The Garissa franchise	The Northern XI is the programme's most important statement in cricket. Cricket in Kenya has historically been concentrated in the Asian-Kenyan community and in Nairobi private schools. The Garissa franchise deliberately places a team in the north, recruits from the wider Kenyan population, and receives additional Sports Development Agency support for the first 5 years.
Cricket Institute (Nairobi/Karen)	Specialist batting, bowling, and wicket-keeping academies. ICC-certified coaching courses. Sports science research into performance under Kenyan conditions (altitude, heat, pitch variation).
ICC Full Member pathway	Kenya's target is ICC Full Member status within 10 years. The T20 league generates the playing base; the Sports Institute develops the elite performers; the four-

Element	Specification
	day competition prepares the Test match temperament.

5.5 Hockey — The Double-Header Model (Netherlands Stencil)

Dutch hockey's defining characteristic is simultaneous men's and women's matches at the same venues on the same days. This is not merely a scheduling efficiency. It is a cultural statement: hockey is a sport for everyone, and the club is an institution that serves its whole community.

Element	Specification
Artificial turf infrastructure	8 international-standard synthetic pitches built at the Sports Institute locations as the first infrastructure act of the hockey programme. Without synthetic turf, international-standard hockey is not playable. This precedes the league launch.
Kenya Hockey Premier League	10 clubs. Men's and women's matches played as double-headers: women's game 2pm, men's game 4:30pm, same venue, same Saturday. Single ticket covers both games. TV broadcast covers both games.
Hockey Institute (Eldoret / Moi University)	The North Rift has Kenya's strongest hockey tradition. The institute is located there deliberately. Specialist stick-work coaching, goalkeeping academy, set-piece analysis unit.
School programme integration	Hockey is introduced as a standard secondary school sport in all schools served by a synthetic or compacted grass pitch — which after the Schools Infrastructure programme is the large majority. The school programme feeds the club academies.

5.6 Basketball — The Licensed Club Model (Euroleague Stencil)

The Euroleague model uses licensed club entry rather than open promotion/relegation because the infrastructure requirements — international-standard indoor arenas — cannot be met by promoted clubs at the early stage of the market. Kenya adopts the same logic for its first decade.

Element	Specification
Kenya Basketball Premier League	10 licensed clubs. Licence: international-standard indoor facility (the CRC multipurpose hall if it meets FIBA specifications suffices), financial accounts, academy programme. 18-game regular season plus playoffs.
BAL compatibility	The league structure is designed to be compatible with FIBA's Basketball Africa League. The top Kenyan club(s) qualify for BAL participation annually, giving Kenyan basketball continental exposure.
Women's league	Kenya has a strong women's basketball tradition (Kenya Ports Authority, Kenya Prisons). The women's league runs on the double-header model with men's fixtures at the same venues.
NBA Africa partnership	The programme pursues a formal partnership with NBA Africa for the Basketball Institute: NBA coaching clinics, NBA-standard analytics and video systems, Junior NBA school programme delivered through CRCs.
Promotion/relegation introduction	After Year 5, when a sufficient number of indoor facilities have been built through the CRC programme, a second division is introduced with promotion/relegation. The licensed entry model is a transitional arrangement, not a permanent closed league.

5.7 Volleyball, Netball and Handball

Sport	League Structure	Key Programme Element
Volleyball	12-club national league, men's and women's double-headers. Kenya Volleyball Federation retains administrative function only — league run by Kenya Volleyball League Ltd. Institute at Kenyatta University.	Women's volleyball is Kenya's strongest international sport after athletics. The programme professionalises what is already a world-class tradition. Kenya Prisons and GSU clubs become the institutional anchors of a properly funded league.
Netball	8 regional franchises following the African Netball League format. The Schools Netball Circuit — a 12-stop touring school competition — is the mass-participation base.	The Schools Netball Circuit is specifically designed as the primary girls' sport pathway in Western Kenya. It visits 12 towns per year, uses CRC facilities, and runs with the vendor concourse activated. Each stop is a community event.

Sport	League Structure	Key Programme Element
	Institute at Masinde Muliro University, Kakamega.	
Handball	Development-first model. Handball introduced as a compulsory secondary school sport in all schools with a basketball court (which is most schools after the infrastructure programme). National league develops from the school base over Years 3–7. Institute at Egerton University, Nakuru.	Handball is the cheapest team sport to play — a ball, a court, and goals. It is accessible to every school. The German and Scandinavian handball models are referenced for the school programme design. Long-term, Kenya targets African Championship qualification by Year 10.

5.8 Individual Sports — Circuits and Academies

Individual sports — golf, tennis, archery, athletics road racing, boxing, badminton, squash, cycling, triathlon — operate on circuit logic rather than league logic. The competitive structure is a calendar of sanctioned events generating a national ranking, not a home-and-away season.

Individual Sport	Programme Structure
Athletics (Road Racing and Field)	The Athletics Kenya National Circuit: 12 road races and 6 track and field meets per year, geographically distributed across the country. Each event is an IAAF/World Athletics sanctioned meet. National ranking generated from best 6 performances. Prize money at all events. Iten Sports Institute is the hub but the circuit is nationwide.
Golf	Public golf development: minimum one public or semi-public 9-hole facility at every Sports Institute location. Kenya Open retained as DP World Tour event and as the flagship of the calendar. Kenya Golf Union retains PR and international representation function only. Kenya Golf Tour: 10-event domestic circuit with prize money at each stop.
Tennis	Kenya Tennis Development Circuit: 8 ITF-sanctioned events per year at CRC-affiliated courts and club facilities across the country. Tennis Institute at USIU-A Nairobi. Junior development programme delivered through CRCs — all CRC multipurpose courts are marked for tennis.

Individual Sport	Programme Structure
Boxing	Kenya's boxing tradition is strongest in Western Kenya and Nairobi's low-income estates. The programme formalises and funds the existing boxing gym network: 47 county-level boxing development programmes, each with a registered gym, certified coaches, and a county league feeding into national championships. Professional boxing regulated under the Professional Leagues Governance Act.
Archery	Archery and Shooting Sports Institute at the KDF University College (existing range infrastructure). A national archery circuit of 8 events. Archery introduced as a school sport elective in secondary schools with adequate outdoor space — it is inexpensive, develops concentration and fine motor skills, and is accessible to students with mobility limitations.
Amateur-to-Professional Transition Fund	A Sports Development Bond product issued through the Sports Development Agency for individual sport athletes who have achieved national ranking but cannot fund early professional circuit years. Maximum loan Ksh 2 million at 5% over 5 years. Repayment contingent on earnings — no repayment required in any year where the athlete's professional earnings are below Ksh 1 million.

SECTION SIX

The Touring Circuits

6.1 The Doctrine of the Circuit

A circuit does more than move art and sport from one place to another. It constructs the national imagination. A comedy troupe performing in Isiolo is not performing charity. It is telling the people of Isiolo that their town is a real place on the national cultural map — that the story being told in Nairobi is also being told here. A sevens tournament visiting Garissa is not making a developmental gesture. It is making Garissa part of the national sports conversation in a way that no policy document ever could.

The touring circuit is also the most powerful economic activation mechanism in the cultural programme. A live event at a 500-seat Town Auditorium generates economic activity that ripples through the surrounding economy: the hotel rooms, the food vendors, the transport, the merchandise, the pre- and post-show restaurant trade. All of this is multiplied when the venue is designed with it in mind — which is why the

vendor concourse is standard infrastructure in every KSBC auditorium and stadium design, not an afterthought.

The Vendor Concourse Doctrine

Every KSBC-standard auditorium, stadium, and CRC event facility is built with a permanent vendor concourse of between 12 and 48 stalls depending on venue capacity. Stalls are allocated by county government to local small businesses by competitive application. Stall licence conditions include: minimum opening hours during events, quality standards, maximum price schedule during KATS-subsidised events, and a 3% turnover levy to the CRC/venue maintenance fund. The concourse is designed to generate income for local entrepreneurs every time the venue hosts an event — which means the community has a direct economic interest in the venue being busy.

6.2 The Physical Network — Three Tiers

Tier	Specification	Role in Circuit
Tier 1 — National Production Houses (2)	NAIROBI: National Theatre rebuilt and re-endowed. 1,000-seat main stage. 250-seat studio theatre. Full workshop infrastructure: set construction, costume, props. 4 rehearsal rooms. Resident artistic director appointed by independent board. MOMBASA: New Mombasa Cultural Centre — a statement building on the North Coast, architecturally reflecting Swahili heritage. 800-seat main stage. 200-seat studio. Full production workshop.	Originate productions. Develop new Kenyan work. Receive international touring productions. Seed the national touring circuit with productions that then travel to Tier 2 venues. Independent charitable companies with state core funding and commercial earned income. Not government departments.
Tier 2 — Town Auditoriums (14 towns)	KSBC Standard Auditorium: 500-seat main house (expandable to 700 with temporary seating). Full flying rig. Professional lighting: 200+ circuits, followspot positions. Sound: line array system, 48-channel desk. Orchestra pit option (100 sq m removable floor section). 4 dressing rooms. Loading bay:	Receive touring productions from Tier 1. Originate local productions. Host University League theatrical competitions. Host professional music and comedy tours. Venue programmer is a trained arts professional (KNQF Level 5 Arts Management) — not a civil servant generalist.

Tier	Specification	Role in Circuit
	truck-accessible, 6m height clearance. Rehearsal room. Resident programmer. Locations: Kisumu, Nakuru, Eldoret, Thika, Nyeri, Meru, Kericho, Malindi, Garissa, Kitale, Machakos, Kisii, Isiolo, Kakamega.	
Tier 3 — Community Arts Spaces (CRC multipurpose halls)	150–300 flexible-seat capacity. Portable stage platform 6m x 4m. Basic lighting rig: 8 bars, 64 circuits. PA system 4kW. Blackout capability. Dressing room x1. Loading access. Present in every CRC — every urban ward and rural sub-county centre.	Small-scale touring productions (one night). School productions. Local artists' first performances. Comedy nights. Spoken word events. Community meetings, screenings, workshops. The grassroots entry point for the entire circuit.

The KSBC standard auditorium design guarantees identical technical specifications across all 14 Tier 2 venues. A production designed for the Kisumu auditorium fits the Garissa auditorium without modification. This is a decisive advantage over the UK model, which must negotiate a wildly varied stock of Victorian theatres, converted cinemas, and purpose-built 1970s arts centres. Kenya builds its circuit to a single standard and every production in the system benefits from that consistency.

6.3 The Kenya Arts Touring Scheme (KATS)

KATS is the national subsidy programme that makes touring economically viable into smaller venues and less commercially obvious towns. It is modelled directly on Arts Council England's touring scheme but designed for Kenya's specific geography and market conditions. Without KATS, the circuit operates for Nairobi, Mombasa, Kisumu, and Nakuru. With KATS, it operates for Garissa, Isiolo, Marsabit, and Turkana. The difference is the difference between a national circuit and a capital-city circuit.

KATS Level	Subsidy	Qualifying Conditions
Large-Scale KATS	Ksh 900,000 per venue week	Production touring all 14 Tier 2 venues. Minimum 12 weeks tour. Production has received peer panel quality assessment.
Mid-Scale KATS	Ksh 450,000 per	Production touring minimum 8 Tier 2

KATS Level	Subsidy	Qualifying Conditions
	venue week	venues including at least 2 from the Northern/ASAL group (Garissa, Isiolo, Marsabit). Minimum 8 weeks tour.
Small-Scale KATS	Ksh 180,000 per venue night	Production touring minimum 15 Tier 3 community spaces. Maximum production budget Ksh 2 million. Small companies and individual artists.
ASAL Uplift	Additional Ksh 200,000 per venue week or Ksh 80,000 per venue night	Any production visiting Garissa, Isiolo, Marsabit, Turkana, Mandera, Wajir, or Samburu venues receives this additional subsidy on top of the base KATS rate.
Schools Tour KATS	Ksh 120,000 per school visit	Productions designed for school audiences touring secondary schools during term time. Minimum 20 school visits per tour.

KATS funding is allocated twice yearly through a peer assessment panel: practitioners, not civil servants, assess applications against published criteria of artistic quality, geographic reach, and audience development impact. The panel publishes its assessment criteria and its decisions. Unsuccessful applicants receive written feedback. The Creative Economy Regulatory Authority administers KATS but does not make artistic judgements — the panel does.

6.4 The Touring Networks — Five Regional Consortia

Five regional touring networks are constituted as venue consortia — each a legal entity representing the Tier 2 and Tier 3 venues in its region. A producer who negotiates with a network gets all its venues in one deal, one contract, one marketing arrangement. The network coordinates schedules to prevent clashing. It shares marketing costs (one campaign covers all venues). It advocates collectively for subsidy.

Network	Venues	Coordinator Location
Nairobi Metro Network	National Theatre (Tier 1), plus all Tier 3 CRC community spaces within Nairobi County (approximately 17 sub-county CRCs). The densest network — the	Nairobi Cultural Centre, Upper Hill

Network	Venues	Coordinator Location
	volume market.	
Coast Network	Mombasa Cultural Centre (Tier 1), Malindi Auditorium (Tier 2), plus Tier 3 CRCs across Mombasa, Kilifi, Kwale, and Lamu counties.	Mombasa Cultural Centre
Central and Mt Kenya Network	Thika, Nyeri, Meru, Machakos Auditoriums (Tier 2), plus Tier 3 CRCs across Kiambu, Murang'a, Kirinyaga, Embu, Meru, and Machakos counties.	Nyeri
Rift Valley and Western Network	Nakuru, Eldoret, Kericho, Kisumu, Kisii, Kakamega, Kitale Auditoriums (Tier 2), plus Tier 3 CRCs across Nakuru, Laikipia, Baringo, Uasin Gishu, Trans-Nzoia, Elgeyo-Marakwet, Nandi, Kericho, Bomet, Kisumu, Siaya, Vihiga, Kakamega, Bungoma, Busia, and Kisii counties.	Nakuru
Northern and ASAL Network	Garissa, Isiolo Auditoriums (Tier 2), plus Tier 3 CRCs across Garissa, Wajir, Mandera, Isiolo, Marsabit, Samburu, Turkana, West Pokot, and Kajiado counties. Highest KATS subsidy rate. Smallest commercial market. Most important equity investment.	Garissa

6.5 The Theatre and Performance Touring Circuit

A theatrical production touring Kenya follows a routing logic built around load-in and load-out times, travel distances, and audience viability at each stop. The KSBC standard auditorium dramatically simplifies this: identical technical specification means a production needs only one technical rider for all Tier 2 venues.

Tour Scale	Routing Logic	Financial Model
Large-Scale National Tour (Tier 1 origination)	Nairobi 3 weeks → Mombasa 2 weeks → Kisumu 1 week → Eldoret 1 week → Nakuru 1 week → Nyeri 1 week → Meru 1	Producer pays: transport (Tier 1 productions travel with 2 trucks), company payroll, per diems. Venues provide: building, local crew, front-of-house, box office. Financial

Tour Scale	Routing Logic	Financial Model
	week → Thika 1 week → Kericho 1 week → Kisii 1 week → Kitale 1 week → Garissa 1 week → Isiolo 1 week. Total: 17 weeks, 13 venues.	arrangement: guarantee plus box office split above break-even. KATS Large-Scale covers the Garissa and Isiolo stops and the smallest commercial venues.
Mid-Scale Tour (Tier 2 origination or independent)	8–10 Tier 2 venues over 10–14 weeks. Production fits in one truck. Company of 8–15 people.	Guarantee or straight split depending on venue. Mid-Scale KATS covers 6–8 of the venues. Production is financially viable across the full route with KATS support.
Small-Scale Tour (Tier 3 community circuit)	20–35 Tier 3 CRC community spaces over 15–20 weeks. Production fits in a people carrier and one van. Company of 4–8 people. 1–3 nights per venue.	Small-Scale KATS covers all Tier 3 venues. Ticket price Ksh 200–500. Free admission for school groups during school matinees.
Schools Tour	Secondary schools during term time. 20–40 schools over 8–12 weeks. Curriculum-linked content — Heritage Alive programme (Section Eight), new Kenyan work, Swahili language drama.	Schools Tour KATS covers all venue visits. Schools pay a nominal contribution of Ksh 5,000 per visit from school capitation funds.

Every touring production that receives KATS funding is required to publish a post-tour report: audiences reached by venue, school visits delivered, local employment generated (crew, front-of-house, catering), and the financial outturn. These reports are published on the CERA website. They build the evidence base for future KATS allocation and demonstrate to county governments and national Treasury that cultural touring is an economic activity, not a subsidy sink.

6.6 The Music Touring Circuit

Music touring in Kenya currently happens informally: an artist or their manager calls a promoter in each town, negotiates a one-night deal on the telephone, the promoter takes the majority of the money, and the artist has neither leverage nor legal

protection. The framework changes this by creating the licensed promoter register, the standard contract, the routing calendar, and the KATS music extension — without removing the entrepreneurial energy that makes music touring work.

Element	Specification
The National Arts Calendar	The Creative Economy Regulatory Authority publishes a National Arts Calendar by 1 March each year. The calendar shows: all KATS-subsidised touring slots available by venue and by season; all Tier 2 venue dark weeks available for booking; all major festival anchor dates; the University Sports League competition calendar (to avoid clashing). Producers, promoters, and venue programmers plan against this calendar. It is the coordination mechanism that prevents every tour from visiting Nairobi in October and nobody visiting Garissa at all.
The Licensed Promoter Register	Only licensed promoters may sell tickets publicly for live music events above 200 capacity. Licence: promoter bond Ksh 500,000 held by CERA, tax compliance, venue safety certificate per event, registration under the Talent Representatives Act. Bond forfeited to artists if event cancelled without adequate notice and refunds not paid within 7 days.
The Standard Promoter Contract	CERA publishes a Standard Promoter Contract — a baseline agreement with provisions that cannot be contracted out of: 60% of fee 7 days before show; 40% within 48 hours of performance; itemised box office accounting within 14 days; artist image rights not transferable without written consent.
KATS Music Extension	Music touring into Tier 2 auditoriums and large CRC halls receives KATS music subsidy: Ksh 300,000 per venue for established artists touring minimum 8 venues; Ksh 120,000 per venue for emerging artists touring minimum 10 venues. ASAL uplift applies. The commercial case for touring Garissa is weak without the subsidy; with it, a national tour is a viable career move for any established Kenyan artist.
A National Music Tour — Routing Logic	A 10-stop Kenya national tour: Nairobi 2 nights (the commercial anchor), Mombasa 1 night, Kisumu 1 night, Eldoret 1 night, Nakuru 1 night, Nyeri or Thika 1 night, Meru 1 night, Kericho 1 night, Garissa 1 night (KATS-subsidised), Kitale 1 night. 11 nights over 3 weeks with travel days. This is viable. An established Kenyan artist fills 400-seat venues across this route. The economics work when the promoter structure is clean and the subsidy covers the equity stops.

6.7 The Sports Touring Circuit

The Kenya Sevens League is the model for all sports touring circuits: a travelling event that visits 8–12 towns per season, designed as a community event rather than merely a sporting fixture, with the full economic activation of the venue — vendor concourse, local hospitality, school day — built into every stop.

Sport	Circuit Format	Circuit Stops
Rugby Sevens	8-stop circuit. 2-day tournament per stop (pool play Saturday, knockout Sunday). Women's tournament Day 1, Men's tournament Day 2. Music stage at every venue Friday evening. School groups free Saturday morning.	Nairobi, Kisumu, Eldoret, Mombasa, Nakuru, Garissa, Kitale, Nyeri
Football (Kenya Cup — knockout circuit)	The national cup competition is re-designed as a touring circuit: each round hosted in a different city, rotating across the country over the season. The final is held at a different city each year, cycling through the Tier 2 auditorium/stadium cities.	Finals cycle: Kisumu (Year 1), Mombasa (Year 2), Eldoret (Year 3), Nakuru (Year 4)...
Cricket T20 Carnival	End-of-season T20 festival: 4 teams, 3 days, one city per year. Rotating through the league's host cities. Family festival format: food, music, school day, local cultural programme alongside the cricket.	Nairobi (Year 1), Mombasa (Year 2), Kisumu (Year 3), Nakuru (Year 4)...
Basketball 3x3 Circuit	8-stop street basketball circuit using outdoor CRC hardcourts. Open entry for community teams alongside professional 3x3 squads. The most accessible professional sport event for a casual urban audience.	Nairobi, Mombasa, Kisumu, Eldoret, Thika, Nyeri, Machakos, Kitale
Schools Netball Circuit	12-stop secondary school competition touring circuit. Local schools compete for the county title; county winners meet at the national circuit finals. CRC facilities used as the	12 county headquarters rotating annually

Sport	Circuit Format	Circuit Stops
	neutral venues.	

6.8 The Technical Rider Standard and Company Manager Certification

Two pieces of professional infrastructure make the circuit function reliably. The Technical Rider Standard ensures that productions can assess venues without site visits. The Company Manager Certification creates the professional logistics class that runs touring productions competently.

Infrastructure Element	Specification
Technical Rider Standard	Every Tier 2 auditorium publishes a standard Technical Rider document specifying: stage dimensions (width, depth, height to grid), flying capacity (weight per bar, number of bars), lighting circuits (number, dimmer specification, positions), sound system specification (system type, sub coverage, monitor system), power supply (amperage available to touring company), loading bay dimensions, dressing room count and size, Wi-Fi specification, and nearest overnight accommodation. All riders published in standard format on the CERA venue database. A touring company assesses 14 Tier 2 venues in 30 minutes. No site visit required.
Company Manager Certification	KNQF Level 5 qualification: Company and Tour Management. Curriculum: touring contracts and negotiation; transport logistics (truck hire, customs for international tours); company payroll and per diem management; technical rider negotiation; health, safety, and safeguarding on tour; venue relations; emergency protocols. Delivered at the two National Production Houses and at university performing arts departments. The Company Manager is the production's CEO on the road. The certification makes that role a recognised profession with a career pathway, not an informally assigned job for whoever is available.

SECTION SEVEN

The Creative Economy

7.1 The Sector Landscape

Kenya's creative industries — music, film, theatre, fashion, design, digital content, animation, gaming, crafts — generate significant economic activity that is almost entirely uncounted, undertaxed, underfunded, and underprotected. Kenyan music is streamed hundreds of millions of times per year, with the royalties flowing primarily to international platforms and intermediaries rather than to Kenyan creators. Kenyan fashion designers show in Nairobi, Lagos, and Paris without a domestic infrastructure to support their growth. Kenyan filmmakers make extraordinary work with no production fund, no distribution infrastructure, and no intellectual property regime that protects their investment.

The programme treats the creative industries as an economic sector with the same seriousness as agriculture or manufacturing. It gets production infrastructure, an intellectual property regime, a regulatory framework for intermediaries, an export strategy, and a domestic market development programme. The creative economy is not a cultural appendage to the real economy. It is a real economy.

Creative Sector	Current Kenyan Strength	Programme Priority
Music	Extraordinary talent across Afrobeats, Gengetone, Gospel, Benga, Taarab, Ohangla. Streaming numbers are large. Revenue capture is minimal.	Streaming royalties enforcement. Recording infrastructure. EAC digital market. Swahili music export.
Film and TV	Growing industry. Nairobi half-life, 40 Sticks, Crime and Justice demonstrate international quality. No production fund. No studio infrastructure.	Kenya Film Fund. Studio complex. Co-production treaties. African streaming platform partnership.
Fashion and Design	Kenya is East Africa's fashion capital in practice if not in policy. Design talent is world-class. No domestic production infrastructure for	Garment manufacturing integration with Rivatex revitalisation (Viwanda ya Taifa). Fashion week circuit. Export market development.

Creative Sector	Current Kenyan Strength	Programme Priority
	scale.	
Digital Content and Animation	Growing sector. Nairobi has a significant gaming and animation community. No dedicated infrastructure. Brain drain to South Africa and Europe.	Digital content hub. Animation training programme integrated with university creative arts departments.
Craft and Visual Art	Rich traditional craft traditions across 42+ communities. Art scene active but no public gallery of international standing. Craft sector informal and undervalued.	National Gallery of Kenya. Craft export programme. Visual artist resale royalty (Performers and Creators Rights Act).
Literature and Publishing	Kenya has internationally significant literary tradition. Publishing infrastructure thin. No public literary prizes of serious standing. Distribution limited.	Kenya Literature Fund. National literary prize. Library expansion programme. Swahili publishing support.

7.2 Production Infrastructure

Infrastructure	Specification
National Recording Studios (Nairobi and Mombasa)	Professional recording facilities within the National Production Houses. Studio A: large tracking room (30 musicians), Neve or equivalent console, full outboard suite. Studio B: production room, programming suite. Studio C: podcast and spoken word. Rates: subsidised for Kenyan artists, full commercial rate for international bookings. Revenue from international sessions cross-subsidises Kenyan access rates.
Kenya Film Studio (Thika)	A purpose-built studio complex adjacent to the Thika agro-industrial zone: 3 large sound stages (minimum 1,500 sq m each), 1 outdoor backlot with period-adaptable street set, post-production suites (picture

Infrastructure	Specification
	and sound), equipment rental facility. Partnership with a major international studio group for the first 10 years to establish technical standards and international co-production relationships.
Digital Content Hub (Nairobi)	Co-working and production facility for digital content creators, animators, game developers, and podcasters: 200 hot desks, 20 editing suites, 4 podcast rooms, 2 animation render farms. Operated by a private management company under a public lease from the CRC programme's urban Nairobi estate. Membership model with subsidised rates for registered early-career creators.
Craft Production Cooperatives	County-level craft production cooperatives in 15 counties with strong traditional craft traditions (Lamu for woodcarving and furniture, Kisii for soapstone, Turkana for beadwork, Murang'a for weaving, Kwale for kikoi and textiles, etc.). Cooperative model: joint purchasing of materials, shared workshop infrastructure, collective marketing. Export programme integrated with Utalii wa Taifa (tourism vision) — craft products sold through heritage tourism pathway.
National Gallery of Kenya (Nairobi)	A new National Gallery of Kenya to be built as a statement public building on a site to be identified in Nairobi. Permanent collection of Kenyan visual art from pre-colonial to contemporary. Temporary exhibition programme hosting international touring exhibitions and Kenyan contemporary shows. Free admission for all Kenyan residents. Commercial admission for international visitors.

7.3 The Kenya Film Fund

No Kenyan film industry can develop without a production fund. The Kenya Film Fund is established as a statutory body funded by a levy of 1% on all cinema ticket sales, 0.5% on all video streaming platform revenues generated within Kenya, and an annual government allocation. The Fund provides development loans (up to Ksh 2 million, repayable from distribution revenue), production grants (up to Ksh 15 million for feature films, up to Ksh 5 million for short films and documentaries), and distribution support grants (up to Ksh 3 million for films achieving international distribution).

The Fund prioritises: films in Swahili or Kenyan languages, films made by first- and second-time directors, films with principal photography in counties outside Nairobi,

and co-productions with other African countries. International co-production treaties are negotiated with South Africa, Nigeria, Senegal, Rwanda, and Egypt — the five African nations with the most developed film industries — to allow Kenyan productions to access those markets' distribution infrastructure and financing frameworks.

7.4 Intellectual Property Reform and the EAC Digital Market

The Performers and Creators Rights Act (Section Four) is the legal foundation. Its practical implementation in the digital market requires three additional actions: enforcement of streaming platform compliance, the EAC reciprocal recognition framework, and a Swahili language content incentive.

Action	Detail
Streaming platform compliance	All digital streaming platforms operating in Kenya — Spotify, Apple Music, YouTube Music, Boomplay, and any future platforms — must register with the Kenya Copyright Board, report Kenyan-content streaming data quarterly, remit neighbouring rights to the designated collecting societies monthly, and appoint a Kenya-based compliance officer. Failure to comply results in withdrawal of the right to operate commercially in Kenya.
EAC reciprocal recognition	Within the EAC digital single market framework, Kenya negotiates mutual recognition of streaming royalty rights across all EAC member states. A Kenyan musician's streaming revenue from Tanzania, Uganda, Rwanda, Burundi, and the DRC is remitted to Kenyan collecting societies under the same rules that apply domestically. This creates a market of 300 million people for Kenyan digital music content.
Swahili content incentive	Streaming platforms that meet a minimum 20% Swahili-language content target in their Kenyan-facing recommendations algorithm receive a 50% rebate on their Kenya Copyright Board registration fee. This is not censorship or quota enforcement — it is an incentive for platforms to surface Swahili content that their algorithms currently bury under global English-language content.
Anti-piracy	The Kenya Copyright Board operates a digital piracy reporting and takedown service. ISPs operating in Kenya are required to respond to Board takedown notices within 48 hours. Repeat-infringement sites are blocked

Action	Detail
	at ISP level after three documented notices. The anti-piracy service is self-financing from the platform registration fees.

SECTION EIGHT

Heritage as Living Curriculum

8.1 The NMK Partnership

The National Museums of Kenya is one of Kenya's most functional public cultural institutions. It manages the Nairobi National Museum, the Nairobi Snake Park, regional museums in Kisumu, Kisii, Kitale, Meru, Lamu, Mombasa (Fort Jesus), and a network of community museums and heritage sites. It has curatorial expertise, established collections, and an existing relationship with the international heritage community. What it lacks is an explicit curriculum partnership with the education system.

The programme establishes a formal NMK-Education Directorate Partnership Agreement making the NMK a curriculum delivery partner, not merely a destination for occasional school trips. The partnership has three operational arms:

Partnership Arm	Specification
The Form 2 Heritage Visit	Every Form 2 student in Kenya visits a designated heritage site as part of the national secondary school curriculum. The visit is curriculum-linked — it is assessed, not optional. The NMK trains and certifies Heritage Education Officers at each site to deliver the curriculum-linked programme. Transport is funded through the school capitation grant (a dedicated line item: Ksh 1,500 per student per year for heritage visit transport). Schools in remote areas receive an additional transport supplement.
The Living Heritage Programme	NMK curatorial staff deliver in-school sessions in secondary schools that do not have a heritage site within practical travel distance. A team of trained Heritage Educators visits the school with portable exhibition materials, oral history recordings, artefact replicas, and interactive activities. Target: every secondary school receives at least one Living Heritage Programme session per year.

Partnership Arm	Specification
The NMK Digital Archive	The NMK digitises its full collection — objects, photographs, oral history recordings, archaeological survey data — and makes it freely available through the Kenya Digital Heritage Portal. The portal is curriculum-integrated: teachers can access curated curriculum packs for each heritage site and each cultural tradition, linked to the national curriculum competency framework. Students access the portal through school computer terminals and CRC computer rooms.

8.2 The 42-Community Cultural Documentation Programme

Kenya's 42-plus ethnic communities each hold distinct cultural traditions — oral literature, music, dance, craft, architectural knowledge, agricultural practice, medicinal plant knowledge, cosmological frameworks — that are being lost at a rate that academic documentation cannot keep up with. The carriers of these traditions are mostly elderly. When they die, the knowledge dies with them unless it has been recorded.

The programme funds a systematic documentation effort over ten years: one community per year, with a dedicated team of ethnographers, linguists, musicians, and visual artists working for 12 months with the community's own cultural custodians to produce a documented record in multiple formats — audio, video, text, and physical artefact. The resulting archive is held by the NMK, freely accessible to the community itself, available for educational use under the fair use provision of the Performers and Creators Rights Act, and available for cultural research internationally.

This is not extraction. The community owns its documentation. The community decides what is recorded, how it is presented, and what — if any — elements are held as restricted access out of cultural protocol. The programme provides the resources and the professional expertise; the community provides the knowledge and retains the authority.

8.3 The Intangible Heritage Protection Framework

Kenya has no legal framework for intangible heritage — the oral traditions, ceremonial knowledge, medicinal plant systems, musical forms, and craft techniques that constitute the living cultural practice of its communities. The Monuments and Antiquities Act protects physical objects and sites. It does not protect the knowledge that gives those objects meaning.

The Intangible Heritage Protection Act, drafted in Year One, establishes a National Intangible Heritage Register administered by NMK. Registration confers: legal recognition of the community as the custodian of the practice; protection against commercial exploitation of the practice without community consent and benefit-sharing; the right to object to misrepresentation or demeaning distortion of the practice; and access to the documentation programme described above.

Registration is voluntary and community-driven. The state does not unilaterally designate communities' practices as heritage without their consent. The incentive to register is protection, documentation funding, and eligibility for the Heritage Tourism pathway in Utalii wa Taifa.

SECTION NINE

The Swahili Project

9.1 The Strategic Argument

Kiswahili is spoken by approximately 200 million people across East and Central Africa, making it the most widely spoken African language and one of the major languages of the world by any measure. It is the working language of the East African Community, the official language of Kenya, Tanzania, Uganda, and Rwanda, and a widely spoken second or third language across the DRC, Mozambique, Burundi, Comoros, and the Swahili coast of Somalia. It is, in other words, a continental asset of extraordinary scale.

Tanzania adopted Kiswahili as a nation-building project under Nyerere — a deliberate political decision to make one language the medium of national identity in a country of over 100 ethnic groups. That project was successful: Tanzania has a stronger sense of shared linguistic identity than almost any other African nation. Kenya's relationship with Kiswahili has been more ambivalent — co-official with English, strongly present in popular culture and street life, but for decades treated as secondary to English in formal education, government, and the prestige economy.

The programme reverses this ambivalence. Kenya is positioned, by geography, by population, by economic weight, and by the presence of Nairobi as the EAC's de facto commercial capital, to be the intellectual and commercial centre of the Swahili-speaking world. The Swahili Project is the programme that makes that positioning deliberate, sustained, and institutionalised.

The Swahili Project — Four Dimensions

Dimension	Programme
Education	Kiswahili is already a national language in the curriculum. The Swahili Project strengthens this: Kiswahili literature is taught with the same seriousness as English literature; Kiswahili is the medium of instruction in social studies, history, and civic education at primary level; all university courses must be available in Kiswahili by Year 10 (a phased obligation — 25% by Year 3, 50% by Year 6, 100% by Year 10).
Publishing and Literature	A National Swahili Publishing House, established as a public–private partnership, publishes original Swahili-language fiction, poetry, drama, children's books, and academic texts. The Kenya Literature Fund (Section Seven) reserves 40% of its grant programme for Swahili-language works. The National Literary Prize has a dedicated Swahili language category with prize money equivalent to the English language prize.
Digital Content	The Swahili language content incentive for streaming platforms (Section Seven) is the commercial dimension. The public dimension is a National Swahili Digital Content Fund: Ksh 500 million over 5 years for Swahili-language podcasts, YouTube channels, news media, educational content, and social media. Emerging digital creators in Swahili receive grants of Ksh 200,000–1,000,000 for content series with a minimum 10-episode commitment.
Regional and Diplomatic Leadership	Kenya proposes and hosts the East African Swahili Academy — an EAC-level institution that does for Kiswahili what the Académie française does for French and the Real Academia Española does for Spanish: sets orthographic standards, adjudicates neologisms, produces the definitive dictionary, and promotes the language internationally. The Academy is headquartered in Mombasa — the historical heart of Swahili civilisation — and has institutional members from all EAC states and observer states including Mozambique, Comoros, and the DRC.

9.2 Swahili as the Language of the African Development Project

The programme's long-term vision extends beyond the Swahili-speaking region. As Kenya's development model becomes visible and as the continent's interest in it grows, the language in which that model is articulated becomes significant. A Kenya that has made Kiswahili the language of governance, of education, of culture, and of

commerce is a Kenya that can speak to the African continent without routing its ideas through a European colonial language.

This does not mean abandoning English. Kenya's English proficiency is a competitive advantage in the global economy and it will remain so. The Swahili Project is additive, not substitutive. The goal is a Kenya that is fully bilingual in fact as well as in constitutional declaration: a country where every citizen can conduct their full civic, economic, and cultural life in either language, and where neither language is marked as the language of power and the other as the language of the street.

The diplomatic dimension: the EAC is Kenya's primary regional institution. As the EAC deepens — and the programme's national identity architecture explicitly anticipates and supports EAC deepening toward a federal structure — a shared language is the social infrastructure of federation. The European Union's inability to settle on a working language has been a persistent institutional friction. The EAC has no such problem if Kenya makes the Swahili Project a continental offer rather than a national project.

SECTION TEN

National Identity Architecture

10.1 The Philosophy

National identity is not manufactured by a government programme. It is not a slogan, a logo, or a public campaign. It is the accumulated experience of shared life — the sports victories and defeats, the cultural references that everyone recognises, the places that carry collective memory, the stories that a nation tells about itself and that individuals recognise themselves in. A government programme cannot create national identity. But it can create the conditions in which national identity forms organically, and it can make deliberate choices about what it celebrates and what it ignores.

The Kenya this programme is building has a specific character that is worth naming. It is a Kenya that takes its indigenous heritage seriously without romanticising it. A Kenya that is modern and urban and globally connected without being ashamed of where it comes from. A Kenya that is proud of its athletic and creative excellence without turning that pride into a claim of superiority over its neighbours. A Kenya that is building something real — not copying a Western model and not retreating into a pre-colonial imaginary, but finding its own synthesis.

The nationalism this programme cultivates is cohesion without exceptionalism. We are not special. We are not chosen. We are a people who have decided to build well, and we are building well so that others can see that it can be done. That is not modesty. That is ambition of a more durable kind.

10.2 The Public Art Programme

Every piece of public infrastructure built by this programme — every CRC, every auditorium, every road, every school, every housing block — is an opportunity for public art. The programme establishes a Public Art Commission within the Culture Directorate with a mandate and a budget: 1% of the construction cost of every public building above Ksh 100 million is reserved for a site-specific public artwork commissioned through an open competitive process.

The commission process is open to Kenyan artists of all media and all backgrounds. Works are selected by a peer panel — artists, not civil servants — against criteria of artistic quality, site appropriateness, community resonance, and durability. Works are installed permanently and maintained by the commissioning institution. The result, over 20 years, is a distributed national collection of public art that is not concentrated in Nairobi galleries but spread across the country in the places where people live and work.

The Public Art Programme specifically prioritises works that engage with Kenya's heritage — the 42-community traditions documented in the documentation programme — without reducing them to decorative motifs. An artist from the Luo community making a major work for the Kisumu auditorium is not decorating the building with ethnic symbolism. They are contributing their community's visual and conceptual language to the national conversation.

10.3 The National Calendar

Kenya's public holiday calendar is a colonial inheritance with some post-independence additions. The programme reviews and redesigns the national calendar to reflect the Kenya this programme is building: a calendar that celebrates real achievements, real figures, real traditions, and real milestones rather than inherited commemorations and political anniversaries.

Calendar Element	Rationale
Heritage Month (October)	A full month of heritage programming — community events, NMK open days, heritage site free admission, school heritage visits, community cultural performances — anchored to the existing Culture Day (October 21) and extended into a month-long national celebration of Kenya's 42+ cultural traditions.
Sports Day (last Saturday of September)	A national day of sport in which every CRC, every school, every community runs events simultaneously. Not a public holiday — a day of activity. The CRCs are open from dawn to dusk with free programming. The

Calendar Element	Rationale
	professional leagues schedule special fixtures. The University League plays its opening day. The touring sports circuits launch their season.
Creators' Week (first week of February)	A week celebrating Kenya's creative industries: open studio days, free performances at Tier 2 auditoriums, Film Fund showcase, music and literary prize announcements. Timed to precede the international festival and conference season when Kenyan work is most visible internationally.
National Service Recognition Day	A day recognising the contribution of public service — teachers, nurses, engineers, community health workers, KRCC road crews. Not a day celebrating political leadership but a day celebrating the people who build and maintain the national programme. This is a deliberate inversion of the usual top-down model of national celebration.

10.4 Civic Education

The social infrastructure of a functioning democracy is not courts and elections alone. It is citizens who understand how the system works, believe that it can work for them, and have the knowledge and confidence to participate in it. Civic education is the transmission mechanism for this understanding.

The programme integrates civic education into the national curriculum at every level (Shule Ya Taifa, Elimu ya Kina, and Chuo Kuu ya Taifa all include civic education components). It also delivers civic education through the CRC network: every CRC runs a quarterly civic education programme open to all adults, covering constitutional rights, how county government works, how to access public services, how to report corruption, and how the national development programme's institutions serve citizens.

The civic education programme is delivered by trained community civic educators — a new KNQF Level 4 qualification — not by political party representatives or civil servants with a departmental agenda. The programme is non-partisan: it explains how institutions work, not which party to support or what political positions to hold.

10.5 The African Federalism Philosophy — Kenya as Proof of Concept

The deepest aspiration of this programme is not a successful Kenya. It is a successful Africa. Kenya builds well not to prove that Kenya is better than its neighbours but to

demonstrate that African nations can build well — that the institutional capacity, the professional competence, the governance discipline, and the creative energy required for development are present on this continent and need only the right enabling conditions to flourish.

This philosophy has a structural dimension. The programme anticipates and explicitly supports the deepening of the East African Community toward a federal structure. The Swahili Academy is one expression of this: building the shared institutional life that federal structures need. The EAC reciprocal sports and cultural recognition framework is another: making it easier for a Kenyan basketball player to play professionally in Rwanda, for a Tanzanian filmmaker to distribute in Kenya, for a Ugandan touring theatre company to perform in Mombasa under the same KATS-equivalent framework that applies to Kenyan companies.

Kenya does not impose this vision on its neighbours. It makes the offer through demonstrated competence and genuine generosity. The Long Game is a continent in which several strong federal states — East African, West African, Southern African, and others — have built the economic and institutional weight to negotiate as equals with the rest of the world. Kenya's role in that long game is to show that the first step — a single nation building its institutions seriously and sharing what it learns — is possible.

The Long Game — Kenya's Place in the African Project
Kenya is not the destination. Kenya is the demonstration.
We build strong schools so that Tanzania can ask: how did you do that? We build honest sports institutions so that Nigeria can ask: how did you stop the corruption? We build a Swahili Academy so that the DRC can ask: can we join? We build a national culture that is proud and grounded and open so that our young people want to stay and build more.
And then, when the evidence is accumulated and the trust is established, when the EAC has deepened and the institutional frameworks are real, we take the next step toward the voluntary political union that this continent's founders imagined but could not yet build.
This is not idealism. It is a programme. And it begins here.

SECTION ELEVEN

Governance, Integrity, and the Twenty-Year Trajectory

11.1 Corruption in Sport and Arts — A Governance Priority

The national governance vision (the African Governance Cycle and its Kenyan implementation) identifies sports and arts corruption as a tier-one governance concern — not a minor sectoral issue but a systemic threat to the social contract that the entire development programme depends on. The reasoning is as follows.

When a federation official takes a bribe to select a team, it destroys the belief of thousands of young people that merit determines outcomes. When a music promoter disappears with the ticket revenue, it destroys the financial model of live performance for every other promoter in the market. When a venue programmer takes a kickback to programme a touring production, it destroys the credibility of the circuit for every other production company. Small corruptions in the culture and sports sector have asymmetric negative effects because these sectors are the primary domain in which ordinary Kenyans observe whether the national system is honest or not.

The Sports Integrity Commission and the Creative Economy Regulatory Authority's enforcement functions are therefore included in the National Governance Monitoring Framework with the same institutional weight as the Directorate of Criminal Investigations and the Ethics and Anti-Corruption Commission. Their annual reports are laid before Parliament. Their performance data appears on the national governance dashboard. Repeated institutional failure to enforce integrity standards triggers a parliamentary review — not merely a ministerial memo.

11.2 The Institutional Architecture Summary

Institution	Function and Accountability
Culture, Sports and Heritage Directorate	National programme coordination, KATS administration, National Arts Calendar, public art commission, CRC programme standards. Cabinet accountability.
Sports Regulatory Authority (SRA)	Licensing of all professional leagues. Financial fair play enforcement. Club licence standards. League constitution approval. Reports to Parliament annually.
Sports Integrity Commission (SIC)	Anti-doping. Match-fixing. Agent misconduct. Corruption investigation. Cross-sport, independent statutory body. Reports to Parliament directly.
Sports Development Agency (SDA)	National Sports Institutes network. School-to-professional talent pathway. Career Transition Fund. Coaching certification. State-funded.
Creative Economy Regulatory Authority	Licensing of talent representatives. Live Performance and Events Act enforcement. KATS administration.

Institution	Function and Accountability
(CERA)	Touring network coordination. National Arts Calendar.
Kenya Copyright Board (KCB)	Performers and Creators Rights Act enforcement. Collecting society regulation. Streaming platform compliance. Anti-piracy. Intangible heritage legal protection coordination.
National Museums of Kenya (NMK)	Heritage site management. Curriculum partnership. 42-community documentation programme. National Intangible Heritage Register. Digital Archive.
East African Swahili Academy	EAC-level institution headquartered in Mombasa. Orthographic standards. Neologism adjudication. Dictionary. International promotion. Institutional members from all EAC states.
Kenya Film Fund	Film development loans and production grants. Distribution support. Co-production treaty management.
National Production Houses (2)	Nairobi National Theatre and Mombasa Cultural Centre. Independent charitable companies with state core funding and earned income. Originate productions. Seed touring circuit.

11.3 The Twenty-Year Trajectory

Phase	Targets
Years 1–3: Foundations	Legal framework enacted (four Acts plus Talent Representatives Act and Live Performance and Events Act). SRA, SIC, SDA, CERA, KCB established and staffed. First 120 urban CRCs built and operational. National Theatre rehabilitation complete. 6 Sports Institutes operational. University Sports League launched in football, rugby, basketball, netball. KATS scheme operational. National Arts Calendar published Year 1. Swahili Academy constituted.
Years 3–6: Scale and Circuit	All 14 Tier 2 Town Auditoriums built and operational. All 5 touring networks constituted and active. First national theatre tours under KATS. Music touring circuit operational. All professional leagues licensed and playing under new governance structures. Kenya Film Fund operational — first 10 funded productions. 290 rural sub-county CRCs complete. Kenya T20 Cricket League operational with Garissa franchise active. Form 2 heritage visit in all secondary schools.

Phase	Targets
Years 6–10: Consolidation	Full touring circuit operational — large, mid, small-scale and schools tours running simultaneously. Kenya Film Studio operational at Thika. University Sports League TV rights generating revenue and distributed to universities. All 14 Sports Institutes operational. 42-community documentation programme: 6 communities documented. East African Swahili Academy publishing and active. Kenya Basketball League BAL-compatible. SIC corruption referral rate tracked and declining.
Years 10–15: Maturity	Kenya crosses the threshold of a self-sustaining creative economy — more creative sector revenue generated domestically than absorbed through subsidy. Professional leagues financially stable. Touring circuit operating on earned income supplemented by KATS for equity stops only. Swahili language content dominant in domestic streaming. Kenya Film Fund projects achieving international distribution regularly. NMK Digital Archive: full collection digitised.
Years 15–20: Legacy	Kenya is the acknowledged cultural capital of East Africa. The EAC cultural recognition framework is operational. Swahili Academy has continental reach. The touring circuits have created audiences for professional sport, theatre, music, and comedy in every major Kenyan town. A generation has grown up with CRCs, Sports Institutes, Town Auditoriums, and public libraries as normal features of their landscape. National identity is not a government project — it is a lived reality.

UTAMADUNI WA TAIFA — The National Culture, Sports and Heritage Vision. *Kenya National Development Programme.*

This document forms part of the Kenya National Development Programme and should be read alongside Nyumba ya Taifa (Housing), Afya ya Taifa (Health), Shule ya Taifa (Primary Education), Elimu ya Kina (Secondary Education), Chuo Kuu ya Taifa (Tertiary Education), Viwanda ya Taifa (Industry), Utalii wa Taifa (Tourism), Maji ya Taifa (Water), and the national governance framework. The culture, sports and heritage vision is the social infrastructure that connects all other programme documents into a single national story.

PROGRAMME INTEGRATION APPENDIX

Utamaduni wa Taifa — Culture and Sports — Cross-Programme Integration, Employment Summary and Legal Register

A. Employment Summary

Institution / Role	Permanent	Entry-Level	Entry Qualification and Pathway
690 CRC permanent staff (at 7 staff per CRC)	4,830	3,000	Recreation officers (KNQF Level 4), sports coaches (KNQF Level 4–5), maintenance staff (KNQF Level 3), admin (KNQF Level 4). Entry: KNQF Level 3 minimum, recruited from ward.
14 Sports Institute staff	2,100	800	Sports science technicians, coaching staff, sports medicine officers — KNQF Level 5–6.
KCHIKRI research staff	200	50	Ethnobotanists, cultural heritage documenters, linguistic researchers — KNQF Level 6–7.
National Film Commission and creative economy staff	500	300	Film production support, creative economy officers — KNQF Level 5.

Employment Summary	Figure
Total permanent positions (Year 10 steady state)	~7,630
Entry-level positions (KNQF Level 2–5)	~4,150
Reference — full programme employment register	Programme Integration Index (PII) Section Two

B. Cross-Programme Linkages

Every linkage below names the specific institution, data system, or instrument that creates the interface. Vague references are not listed — only confirmed operational connections.

Links To	Specific Linkage — Institution, Data System, or Instrument at the Interface
Sayansi na Teknolojia	KSSMI (KRA Institute 13) at Iten — sports medicine and exercise physiology research that underpins Kenya's distance running programme. KCHIKRI (KRA Institute 14) — cultural heritage and indigenous knowledge research: ethnobotanical documentation (plant compounds for pharmaceutical pipeline), indigenous language preservation, traditional ecological knowledge for KAERS agricultural extension.
Jamii na Ustawi	CRCs as community welfare infrastructure: the CRC programme

	delivers Asabiyyah — the social cohesion that forms when communities share physical productive space. CRC membership is open to all ward residents regardless of income. CRC programme includes mental health support spaces (quiet rooms, counselling access) in the facility design.
Ulinzi na Usalama	National Fire Service at all CRC auditoriums and indoor arenas — fire safety response standard is 8 minutes for Level 1 fire stations. KSBC CRC building type standard must incorporate National Fire Service specifications for auditorium evacuation, sprinkler systems, and hazmat storage. This interface must be designed between Ujenzi (KSBC) and Ulinzi (Fire Service) before CRC construction begins.
Ardhi ya Taifa	CRC land: PILG clearance or existing public land designation for all 690 CRC sites. CJHs and CRCs often share or adjoin sites — joint KSBC building planning reduces land requirement and infrastructure duplication.
Utalii wa Taifa	Cultural tourism circuit uses CRCs as physical endpoints. Heritage tourism routes connect CRC facilities to cultural museums and living heritage sites. The 690 CRCs are the distributed cultural infrastructure that makes rural heritage tourism viable.
Mifugo na Uvuvi	Pastoralist cultural heritage: KCHIKRI documents pastoralist traditional ecological knowledge, migration routes, and water management practices. This knowledge is relevant to Mifugo's rangeland management programme and to Ardhi's ASAL community land registration.

C. Legal Instruments and Constitutional Protection

Legal Instrument	Year	Pathway
Cultural Heritage Act Amendment — KCHIKRI statutory mandate, IP protection for indigenous knowledge	Year 2	Simple majority
Sports Act Amendment — 14 Sports Institutes, Iten designation, Kenya Sports Science Research Institute	Year 2	Simple majority
CRC Establishment Regulations — ward-level community recreation centres as statutory facilities	Year 1	Statutory Instrument under Local Government Act

D. Live Metrics and Accountability

Full cross-reference detail: Programme Integration Index (PII) — Sections 1, 2, and 3.
Live metrics: Culture and Sports Dashboard. Monthly: CRC membership numbers and programme attendance per county, Sports Institute athlete performance data (national and international results), KCHIKRI indigenous knowledge documentation progress (languages

documented, plant compounds identified). Annual: CRC building programme completion rate vs KSBC target.